

# *Suite from The Voyage*

*for*  
*Two pianos*  
*or*  
*Four-hand-piano*

*by*  
*Lee McClure*





# *Suite from the Voyage*      *Outline of form*

<u>Page #</u>	<u>Bar #</u>	<u>Description</u>
---------------	--------------	--------------------

## FIRST MOVEMENT

1	1	Sunrise (impressionist)
3	63	Main Theme - Jazz Waltz - D $\flat$ Major
4	96	Jazz solo (improvisation written out)
5	119	vamp
6	144	Bass solo (improvisation written out)
7	163	Big block chords
8	176	vamp
8	192	Main Theme - Jazz Waltz - Db Major
9	205	vamp
10	217	transition (build and fade)

## SECOND MOVEMENT

11	256	Dream Waltz - Largo - Main Theme - C# Minor
11	270	Largo variation (Romantic)

## THIRD MOVEMENT

13	292	transition (accelerando)
14	310	Main Theme in sequence
16	351	Main Theme in bass - Neo-classical Waltz - Db Major
17	372	Main Theme in treble - Neo-classical
18	399	2nd Theme - Waltz Scherzo - Vivace - C# Minor
19	429	2nd Theme in bass
20	457	2nd Theme - Shuffle Waltz - C Minor
21	473	vamp
22	491	RECAP: Main Theme - Jazz Waltz - Db Major
23	505	Coda



## Suite from the Voyage

Lee McClure

$d. = 62$

♩. = 62

Piano #1

Piano #2

*pp*

*p*

*pp*

8

*p*

*mp*

14

*mp*

*p*

20

very gradual cresc. to bar 43

*mp*

very gradual cresc. to bar 43

*cresc.*

*poco*

*à*

25

*poco*

29

*mf*

*mp*

div.



(♩. = 62)

2 33

#1

#2

(cresc.)

8va

37

#1

#2

mf

div.

8va

42

#1

#2

f

mp

8va

alternate fingers naturally like trills

50

#1

#2

mp

cresc.

poco

à

poco

mf

cresc.

poco

à

poco

3



(8) -----

55 *f* *cresc.* ----- *poco* ----- *à* ----- *loco* 3

[ = strike together ] [ *#* *#* ]

H.H. *loco*

*poco*

*Red.*

59

*ff* *fff* *f*

*Red.*

64

H's

*Red.*

69

H's

*Red.*



$$(\mathcal{J}_\bullet = 62)$$
[illegible]

79

#1

*mf*

#2

85

#1 *f* *mp cresc.*

#2 *f* *mf* *cresc.* *sfz* *sfz*

The image shows a musical score for a piece titled "The Rose Tree". The score is written for two parts, labeled #1 and #2. Part #1 is in treble clef and Part #2 is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The score consists of 91 measures. Part #1 starts with a forte (f) dynamic and features a melody with many triplets. Part #2 starts with a forte (f) dynamic and features a bass line with many triplets. The score includes various musical notations such as notes, rests, triplets, and dynamics (f, ff, sfz). There is a repeat sign in measure 34. The score ends with a double bar line in measure 91.

[illegible]



8va

101

#1

*mf*

#2

*mf*

(8)

105

#1

*f* *mf*

H.H. H.H.

#2

*f* *mp* *mf*

(8)

110

#1

*f* *mf* *cresc.*

#2

*mf* *cresc.*

114 8va

#1

*f* *mp* *cresc.* *f*

#2

*f* *mp* *cresc.* *f*

119 (8)

#1

*sub.p* *cresc.* *poco* *à* *poco* *mp*

#2

*sub.p* *cresc.* *poco* *à* *poco* *mp*



(♩. = 62)

6 124 (8)

#1

#2

*cresc.* *mf* *cresc.*

8<sup>va</sup>

129

#1

#2

*f*

8<sup>va</sup>

134

#1

#2

*cresc.* *cresc.* *Red.*

(8)

139

#1

#2

*loco* *ff* *f*

*Red.*

145

#1

#2

*mf* *f*

*mf* *f*



151 *mf* *f* 7

#1

#2

157 *mf* *cresc.* *poco* *à* *poco* *div.*

#1

#2

161 *15<sup>ma</sup>* *cresc.* *loco* *fff*

#1

#2

165 (15)

#1

#2

171 (15) *8<sup>va</sup>* *f* *(loco)* *ff*

#1

#2



(♩. = 62)

8

(8)

176

#1

*f* *dim.* --- *poco* ---- *à* ---- *poco* ----

#2

*f* *dim.* --- *poco* ---- *à* ---- *poco* ----

(8)

181

#1

--- *dim.* ----

#2

--- *dim.* ----

(8)

186

#1

*p* Hand Held --- *cresc.* ----

#2

*p* *cresc.* ----

191

#1

*f* *f* H's

#2

*f* *f* H's



196

#1

#2

H's

*f*

*f*

H's

Red.

9

201

#1

#2

*f loco*

*sub.p*

*f*

*sub.p*

Red.

8va

206 (8)

#1

#2

*p*

*p*

211 (8)

#1

#2

*sub.mf*

*sub.p*

*sub.mf*

*sub.mf*

*sub.p*

*sub.mf*



(♩. = 62)

10

216 (8)

#1

*cresc.* *f*

#2

*cresc.* *f*

alternate fingers naturally like trills

Red.

8va

221

#1

*ff*

#2

*ff*

no trem.

(8)

227

#1

*mp* *f* *f*

#2

*mf* *f* *mf*

233 8va

#1

*f* *mf*

#2

*f* *mf* *mf*



15<sup>ma</sup> ----- ] *loco* 11

240

#1 *mp* 8<sup>va</sup> ----- ] *p*

#2 *mf*

ritard ----- ]  $\text{♩} = 60$

247

#1 *mp* *mp* if one piano used, Pianist #1 leaves bench; makes room for #2 solo

#2 H.H. *pp* *ten.* *p*

$\text{♩} = 80$

255

#2 *mp* *mp* *mp* *p* *pp* *p*

262

#2 *pp* *p* Ped. *pp* *p*

$\text{♩} = 52$  8<sup>va</sup> ----- ] 8<sup>vb</sup> ----- ]

269

#2 *p* *mp* *p* *mp* *p* *mf*

Ped. ----- ]



279

*No roll*

*mp*

*mp*

*f*

*mf*

*Slower*

*8va*

*Ped.*

(8)

282 A tempo

R.H. f mp

R.H. L.H. f

R.H. L.H. pp p

R.H. H.H.

Ped.



(8) rit. quickly ----- A tempo

285

#2

*mf* *f* *ff* *mf*

R.H. L.H. R.H. L.H. R.H. L.H. R.H. L.H.

*f* *Ped.*

288

#2

*mp* *p* *p*

small ritard

8va- ten.

8vb

\* Keep repeating till all parts accel to tremolo. When Pn#2 reaches tremolo (trill of E(b) & F), then s/he moves on to bar 295; i.e., stops tremolo on the F.

292

#1

Grand Pause

*p* *mf*

8va-

♩ = 104

♩ = 58

#2

Grand Pause

*p* *mf*

*mp* *f*

3rd X add *Ped.*



(8)

300

#1

#2

*dim.* *p*

*f* *mp*

H.H.

Quick ritard-----

♩ = 88

Hold down all notes under double slur (for duration of last note under double slur.)

307

#1

#2

*loco* *p* *p*

H.H.

*cresc.* *poco*

3

3

3

3

H.H.

313

#1

#2

*accel.* *cresc.* *all 8va*

*poco*

H.H.

Ped.

Ped.

---(accel.)-----

♩ = 116

Quick ritard -----

318 (8)

#1

#2

*mf* *f*

*mf* *f*

Ped.

Ped.

15<sup>ma</sup>



♩ = 92 accel. quick - - - - -

♩. = 58

8va - - - - -

328

#1

*pp* *mf* *pp* *pp*

H.H. H.H. H.H. P.H. 3

loco

#2

P.H. = pedal held

*pp* *pp* *pp*

H.H. H.H. H.H.

[illegible]

340

#1

8va

cresc.

*p*

3

#2

*mf*

*p*

3

*mp*

H.H.

cresc.

3

H.H.

H.H.



(♩. = 58)

16 (8) Ritard- - -

346

#1

---(cresc.)---

*mf* *f*

#2

---(cresc.)---

H.H. H.H. *mf* H.H. *f* H.H.

H.H. H.H.

(8)

351

#1

*mp* *loco*

#2

*mp* *mf*

357

#1

*mf* *mp*

#2

363

#1

*p* *f*

#2

*f*



368

#1

*f*

*f*

*8va*

*8va*

Start trill fast.  
Ritard trill thru  
dim & cresc.

*f* *p* *f*

#2

*f*

*f*

*Ped.*

*Ped.*

17

[illegible]

378

#1

*mp* *mf*

#2

*mp* *mf*

H.H. sim.

383

#1

#2

*ff*

*mp*

3

3



(♩. = 58)

accel.-----

388 *f* *8va* same

ritard -----

♩. = 66 (8)

393 *fff* *fff* *Ped.*

R.H. *tr*  
L.H.

Vivace ♩. = 80

398 *sfz* *f* *8va*

403

409



415 *accel.*  $\text{♩} = 114$

#1 *sfz sfz f*

#2 *sfz f* H.H. H.H.

422 *f ff* *div.*

*Ped.*

$\text{♩} + \text{♩} = \text{♩}$   
 $\text{♩} = 76$

429 *8va* *mf loco*

#1

#2 *mf*

434 (8)

#1

#2

440 (8) *loco* *H.H.*

#1 *cresc.* *sim.* *f*

#2 *cresc.* *f* *H.H.*



(♩ = 76)

20

446

#1

#2

Red.

451

#1

#2

think ♩ = pulse

ff

Red.

457

♩ = 120

#1

#2

f

mp

460

#1

#2

f

mf

f







8<sup>va</sup>

482

#1

cresc.-----poco-----à-----poco-----

#2

cresc.-----poco-----à-----poco-----

487 (8)

#1

*ff* *loco* *f*

#2

*ff* *f*

Red.

492

#1

H's

div.

#2

H's

496

#1

H's

#2

H's

Red.



501

#1

#2

*f*

Ped.

Little Slower  
♩ = 160

8va

505

#1

#2

*mf* *ten.* *f*

*sfz* *mf* *f*

*ten.* *ten.*

15<sup>ma</sup>

Ped.

small rit.

♩ = 126

510

#1

#2

*ff* *sfz* *f*

*ff* *f*

Ped.

accel.



-----  
 15<sup>ma</sup> -----  
 516

*Subito Slower*  
 ♩ = 184  
 ♩ = 132  
 ♩ = 96

#1

*loco*

*f*

*ff*

H.H.

#2

H.H.

*ff*

Ped.

527 15<sup>ma</sup>

#1

*f*

#2

15<sup>ma</sup>

*sfz* *loco*

*sfz* all black gilss's

*sfz*



531

8<sup>va</sup>-----

accel.-----

#1

loco *sfz* *f* *ff*

#2

no rit. -- no fermata

(8)

536

#1

#2

*ff*